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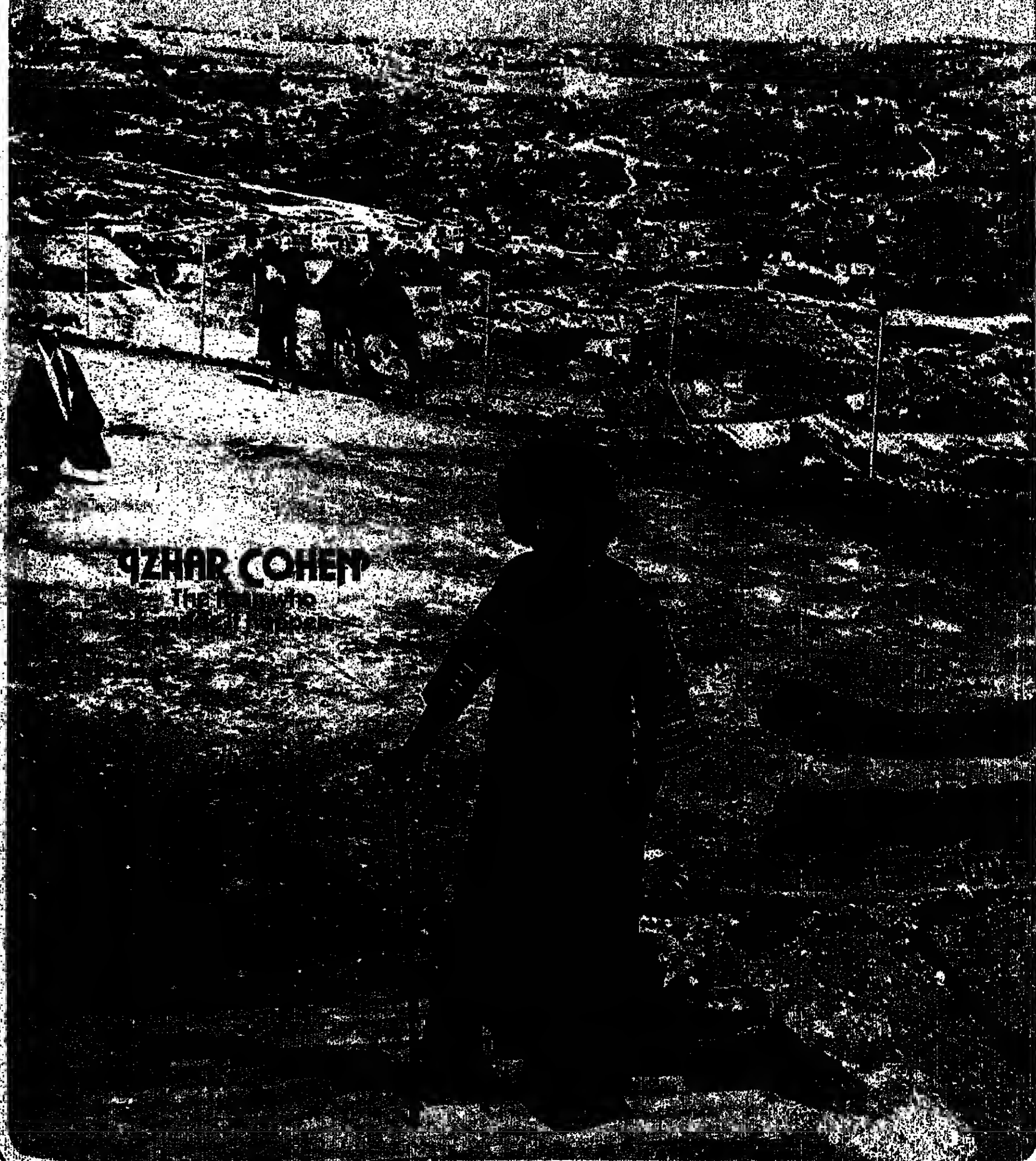


**זה נהדר - זה יצהר**

THE JERUSALEM  
**POST**  
MAGAZINE

Wednesday, March 28, 1979

**EUROVISION '79**  
**JERUSALEM**



**IZHAR COHEN**

THE JERUSALEM POST

هكذا من الأصل



Target in sight...Target in sight...



## In six months—a Stereo Set

Oil Oil Oil — This doesn't have the right tone. When will music get into the 20th century? It's no joke, it's really a distant prospect... But there is something new under the sun (at the Discount Bank) Chen 6, a new savings plan — to meet every target half way and in half the time! How's it done? Deposit what you can, from IL. 300 to IL. 3,000 each month (the first deposit to be equal to four monthly installments) for 6 to 10 months. You then receive a loan\*

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Chen 6 — A new Discount Bank hit.

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The human side of the coin

# welcome to eurovision '79



**CBS RECORDS-ISRAEL**  
CBS RECORDS INTERNATIONAL

شكرا من الأصل

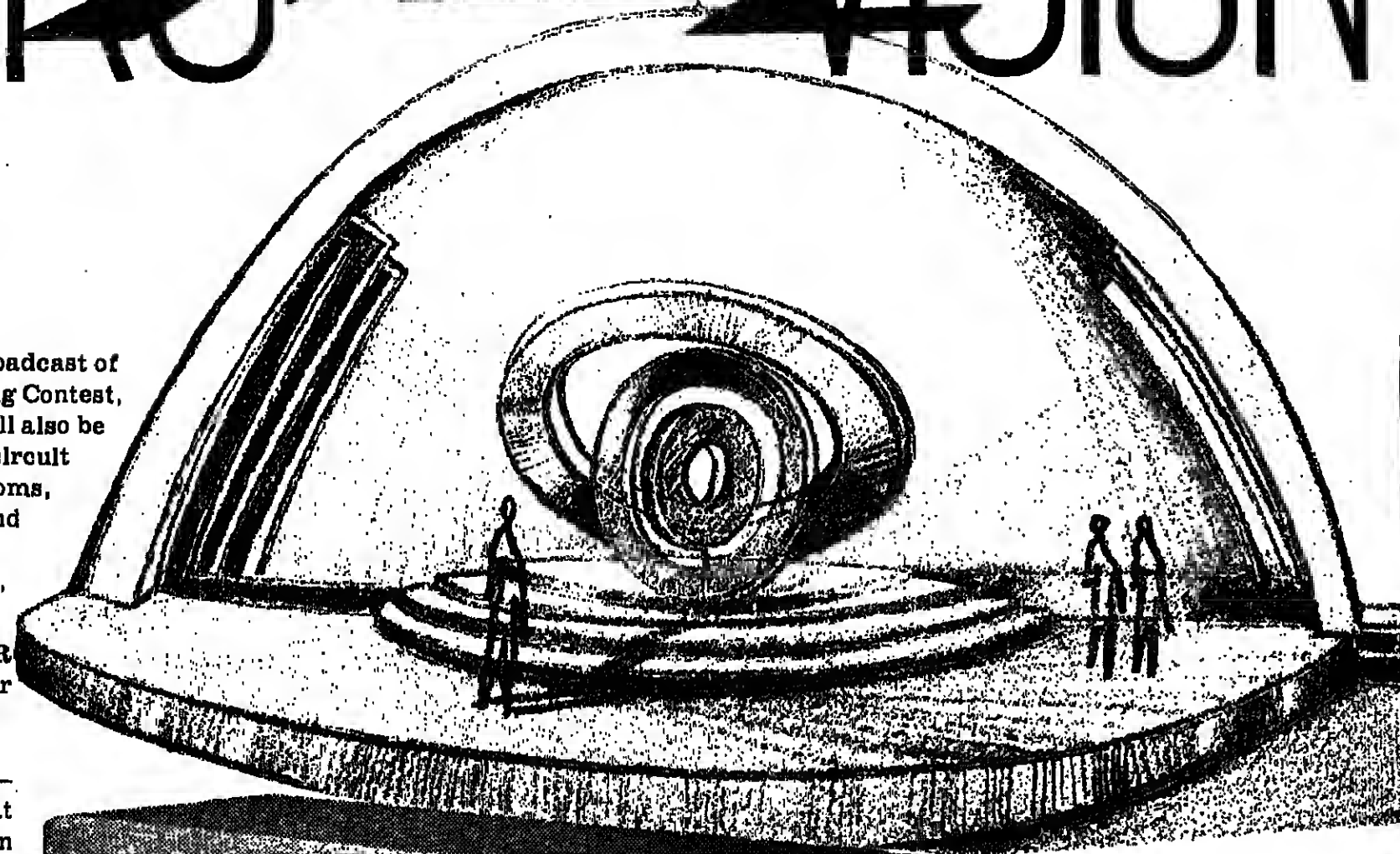


# EUROVISION

During the live broadcast of the Eurovision Song Contest, the programme will also be carried on closed circuit TV in the guest rooms, the Press room and corridors of Binyenel Ha'ooma, Jerusalem.

**METZ COLOUR** has been chosen for this purpose.

**METZ COLOUR** — setting the tone at the Eurovision show!



MAKE IT **Metz** COLOUR

# HALLELUJAH, WHAT A WEEK!



Little did the people behind Israel's Eurovision song entry, *Hallelujah*, ever dream that it would be performed within the same week of the signing of the Peace Treaty with Egypt. As a matter of fact, the song was entered in the 1978 "Song Festival" and rejected. According to Kobi Oshrat, (*above*) *Hallelujah*'s composer, "I was astonished when the song didn't make it last year, but I continued to believe in it." And a good thing too, because *Hallelujah* was the undisputed winner at the January Israel Lyric and Song Festival, a festival chock-full of some very fine and memorable entries.

Shmirit Orr, (*right*) *Hallelujah*'s talented lyricist, whose words have won prizes in past "Song Festivals" says that the idea of *Hallelujah* was to write a song that would "fill the heart with joy" — and the last verse of her English version:

*Hallelujah, hand in hand/Hallelujah, all over the land/Hallelujah, let's try from the start/And sing it with all our heart, Hallelujah... could only have been written when the scent of peace was already in the air. Kobi Oshrat, who will conduct Hallelujah before 500 million people on Saturday night, when asked how he feels about Israel's chances of winning the Eurovision within the same week of the Washington Peace Treaty signing, said: "After the raid on Entebbe, Israel won the 'Miss Universe' title!"*

Milk and Honey (*below*) the entertainment group established at the close of '78 won the first prize in the 1979 "Israel Lyric and Song Festival" for their rendition of the song *Hallelujah*. The group is comprised of (l-r) Yehuda Tamir, Shmuel Bilu, Gail Alari and Reuven Gvirtz. Each of the members of this young and captivating group has appeared in films, Song Festivals, T.V., theatre and recordings studios.



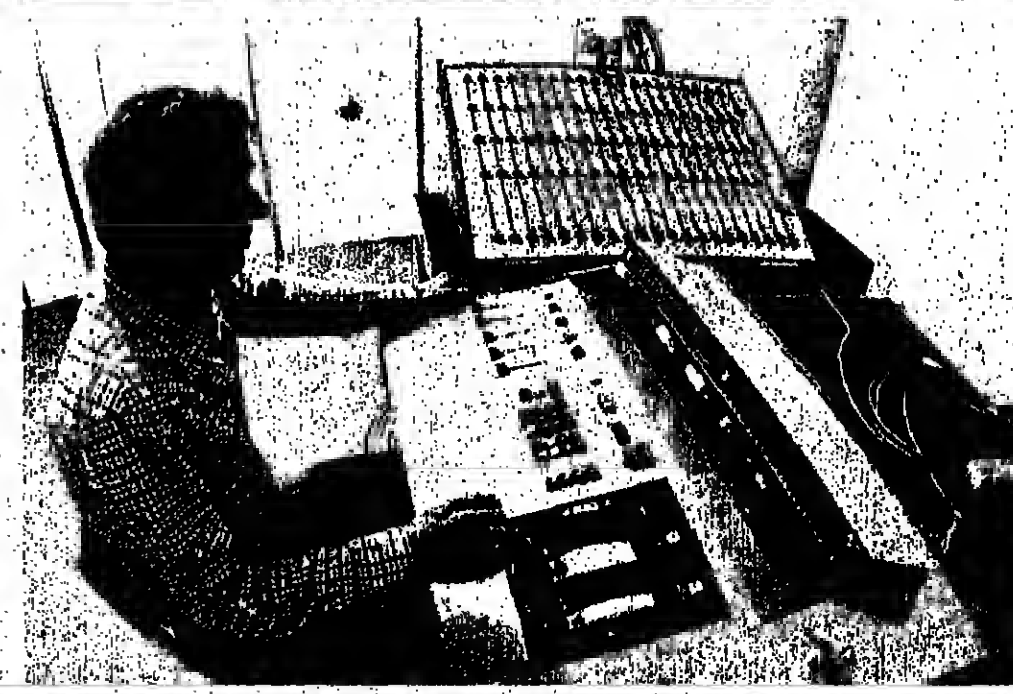
Dov Ben David (*above, left*) designed the Eurovision set — a gigantic gyroscope-like structure composed of three concentric rings — which will change position 18 times giving a different setting for each of the 19 countries. The set took six months to design and it will be bathed in a constantly changing stream of coloured lights — 3,600 in the set alone. With Saturday night's Eurovision a computerized lighting system will be used for the first time ever on T.V. The lighting computer (*bottom*) was designed here by Compulte and, according to Jan Hessmans, (*above, right*) who was asked by the European Broadcasting Union to come and lend a hand, "this is the most sophisticated lighting system that I have ever seen." Hessmans, who came here armed with 14 years of colour T.V. experience from his native Holland, including the two Eurovisions which were held there, says that Binyenel Ha'ooma is a very difficult hall to transform into a colour T.V. studio, but he is "tremendously pleased with the results."

About 800 seats were removed from Binyenel Ha'ooma in order to build the stage and Dov Ben David says that due to the unusual building format of the Convention hall the stage had to be built from the bottom up rather than from the expected top down.

Yossi Tzemaoh (*below, right*), Eurovision's director, marvels at the low budget being used for the Saturday night's production. "In past Eurovisions," he said, "as many as 18 cameras have been used for colour transmission...we will be using only six, but they will be utilized in such ways that it will seem that we are using as many as 13!"

Yitzhak Graziari (*below left*), Israel's veteran conductor of the many song festivals taking place each year in Israel, will conduct the 88-piece Eurovision orchestra which was gathered from the best percussion and woodwind musicians in Israel. Obviously the rhythm section will be heavy and electronic instruments will take a front seat in this pop-music extravaganza.

(Photos: Arieh Bachar)



كنا من الأصل



ISRAEL LOST and found the Eurovision Song Contest in 1972. Shortly after Israel Television joined the European Broadcasting Union (EBU), someone at Television House found among a pile of notes and information from the EBU a one-page circular. It was an invitation to take part in the Eurovision Song Contest.

Nobody paid attention to the details or the deadlines in the circular. Someone scribbled on the top of the page "out of the question — no budget." A short communique was put out by the public relations department, saying that Israel had decided not to take part in the Eurovision Song Contest because of lack of funds.

But one journalist couldn't accept the decision. He rang up the person in charge and explained to him what the Eurovision Song Contest was all about. Pointing out that such an opportunity to expose Israel's musical talent to a world-wide audience of 400 million television viewers could not be missed, he suggested that a sponsor be found to put up the travel expenses for an Israeli participant.

Ether Sefer, who was then in charge of the project, decided to try to get Israel into the contest that same year. But a few long distance telephone conversations established that it was too late. The list of countries entering the contest had closed six months earlier, and the rehearsal schedule had already been set and published. However, Sefer resolved that Israel would enter the contest the following year.

When the invitation for the 1973 contest turned up in the post late in 1972, the budget problem reared its ugly head again. But veteran travel agent Daphna Tours came to the rescue with two tickets for the Israeli contestant and a companion.

The artist was chosen unanimously; Ilanit, who already had to her credit relatively wide experience on international stages and vast popularity in Israel. The Eurovision song was written by the established and prolific team of Nurit Hirsh (music) and Ehud Manor (lyrics).

In previous years the subject of security had been virtually disregarded by the contest's organizers. But when the 1973 Luxembourg hosts heard that Israel would definitely be coming, the matter suddenly became top priority.

When the Israeli delegation, consisting of the singer, her manager and Nurit Hirsh (who came to conduct the orchestra), arrived at the airport, they were met by security men who took them straight to the Holiday Inn Hotel. They did not sign the hotel register, and they were accommodated on the fifth floor; in the same wing as the Irish participants. Armed security men and plain-clothes policemen were on guard on that floor around the clock. No journalists or photographers were allowed into Ilanit's room, and all interviews had to be held in a remote part of the lobby, under the supervision of security men. The rides from the hotel to the hall where the contest was to take place were made in a police car with a motorcycle escort. Whenever Ilanit and her Israeli companions made the trip passersby thought they were witnessing the progress of a visiting head of state.

Ilanit was in tremendous de-

# EUROVISION '72-'79



mand for press interviews and photograph sessions. Reporters asked her how it felt to be under constant guard, what it was like to be the first Israeli to participate in the contest, what her political views were, and anything else they could think of. Every morning pillows of newspapers poured into her room, with full-page spreads of her picture. Pre-contest battling put her and Israel's entry ("A-Sham" — "Somewhere") third in the running, after the Spanish and English entries — and the final results almost confirmed the pundits' views.

The exception, of course, was Luxembourg's own representative, Anna-Maria David, who had made little impression at the contest she soared ahead of her rivals, pushing the Spanish, English and Israeli songs into second, third and fourth places respectively.

"It was beyond my wildest expectations," Ilanit enthused after the competition. "Fourth place is an incredible achievement; for lots of reasons: this was Israel's first try in the contest; I was competing against artists from countries with much longer pop music traditions; Hebrew is not understood in Europe..."

The following year, 1974, the contest was held in Brighton, England, Luxembourg waiving the winner's right to be hosts again, because their second consecutive victory would have meant mounting the show for a third year running, which was too much for their limited TV budget.

## URI ALONY

Israel was represented in Brighton by Poogie, then one of the country's most popular groups. Poogie, with "I Gave Her My Life," came seventh.

But the 1974 contest will be remembered for another reason: the launching of the Swedish group, "Abba," which took first place with their song "Waterloo" — and swept into international stardom. "Abba" was the first group to win the Eurovision Song Contest (all previous winners were soloists or duos). And it was the first group to break into international success through winning the Eurovision Grand Prix.

Many tried to analyze the reasons for Abba's sensational victory, and the surprising shift in viewers' tastes it represented. Most past winners, starting in 1956 in Switzerland, were female singers. Most of the winning songs were sung in French. French is spoken in five European countries, and female singers with dreamy eyes and a romantic song appealed to more groups of listeners than any other artists and songs. So what explained the Abba phenomenon?

One analysis suggested that 1974 was the dividing point between two generations — the old, brought up on soft, melodic, romantic ballads sung by soloists, and the new, raised on the early '60's beat boom, dominated mainly by groups. More than ten years later, this generation became the

klause for Ms."

The 1977 Eurovision Song Contest took place in the new Convention Hall in Wembley, London. The Israeli entry this time was Ilanit again, a decision which aroused angry criticism from among Israel's artists. There were demands to change the system of choosing Israel's entry to the contest, from the limited committee appointed by the Broadcasting Authority to a wider and a more democratic method.

"The decision to choose Ilanit again is a slap in our face," said a popular Israeli singer. "It's like announcing that there are no good singers left to do the job."

Ilanit sang "Lova Is a Song For Two," and managed only eleventh place. This was a bad year for Israel, and for the contest itself. The original date had to be put back after being hit by a BBC cameramen's strike. The contest took place a month late, by which time most people had lost interest. The organizers added to the gloomy atmosphere by applying irrational and silly restrictions to the press.

The result reflected the overall atmosphere: the French entry, a shallow love song that left no impression or trace a few weeks later, won the grand prix.

The process of selecting Israel's entry to Eurovision changed for 1978. For a number of years the Broadcasting Authority had been seeking to alter the image and timing of the Israel Song Festival, which was always held on Independence Day. Some feel that the Authority wanted to give the Festival, regarded as the main pop event of the year, a lower profile. Whether this was true or not, the Authority recognized the growing pressure to make the Eurovision choice more democratic, and seized on the idea of turning the Song Festival into a national competition to choose the song for Europe.

So the 1978 Israel Song Festival was held before an audience of 2,000 in the Jerusalem Theatre, and the live audience plus watchers in four other centers — an army base, a kibbutz dining hall, an immigrant absorption center and a new settlement in a development area — voted the outcome.

The system proved itself in the result. Izhar Cohen and the Alpha Beta backup group won the national competition and went on to gain first place in the Eurovision contest in Paris, with the by now legendary "Ahanibi," based on an Israeli schoolchildren's alphabet game. The song was written by Nurit Hirsh and Ehud Manor, who, it will be remembered, were also responsible for Israel's very first entry.

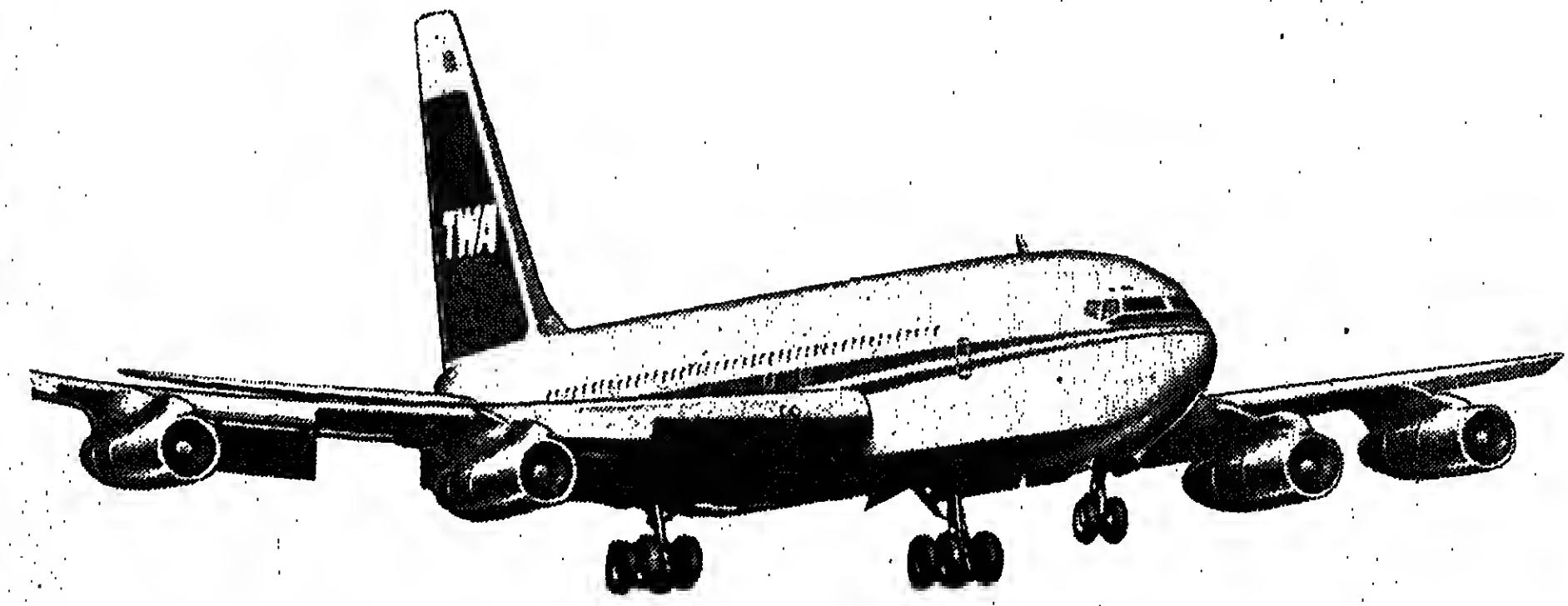
Israel's victory caught the Broadcasting Authority off guard. Everyone had been hoping for victory, but no one knew what to do with it when it came. Authority Director-General Yitzhak Livni said in Paris on the triumphant night that the immediate problem would be to get the right equipment for colour broadcasting to Israel in time for the 1979 show.

Nearly 11.17m. has been invested in this year's contest, to be held in Jerusalem on Saturday night. Some of this money went into new equipment, which will serve Israel Television for a long time to come. Whether the Eurovision Song Contest marks the beginning of regular colour broadcasts in Israel remains to be seen.

Chocolote, Menta, Maatik," who sang "Amor Shalom," ("Say Hello"), reached sixth place. The winner was again a group, Britain's "Brotherhood of Man," singing "Save Your

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كندا من الاصل



# SING A EUROVISION SONG!



## PORTUGAL

RISE, RISE, BALLOON, RISE

Lyrics & Music: Nabrega e Sousa

Rise, rise, balloon, rise, I live in a dream, Don't blame me, How lovely it is To live like this!

On the wings of a dream It's great to go forth, With no need of visas Or of a passport!

I care for no borders, Stop for nothing new, If my lover calls, I'll come with you!

Sure of his heart, A new dawn shines for me, Go, my golden balloon, Wrapped in fantasy!

### REFRAIN

Rise, rise, balloon, rise Go and ask that star To let me live here... and dream.

My lover will come with me As I know I have found The ideal place to love!

Rise, rise, balloon, rise Go and ask that star To let me live here... and dream.

My lover will come with me As I know I have found The ideal place to love!



## ITALY

MOONBEAM

Lyrics: Giancarlo Gelsi Salvatore Stollita

Musico: Carlo Marraio Piero Cassano Antonietta Ruggiero

If at times I seem like a star you don't know there is a sincere world that never lies when a moonbeam caresses the stars, it notices me and a breath of wind makes time lose all the haste it has.

When a moonbeam caresses every shadow of doubt and falsehood I more free and true, fly sincerely to you.

You are wrong if you think I don't believe in you. If at times, it's normal, I see nothing but me but there's a moonbeam that waits impatiently every opening because it takes me to a temple built with love that is only for you.

When a moonbeam knows how to give its laughter the biggest wings it has. I more free and true, fly sincerely to you.

A moonbeam is enough to turn the sea into jazz music to remain alone either at home or outside but always you and I.

When a moonbeam improvises every time a different note for us night after night it will be our song night after night it will be our song.

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## DENMARK

DISCO TANGO

Lyrics: Keld Helck Music: Tommy Seebach

On the dance floor she's a star, beats John Travolta at the bar. At the disco she's a hit, the fellows all queue up to stare when she makes her entrance there.

Her everyday life is the usual grind, on horseback she'd leave her troubles behind, but as the night falls she gives that a miss, as night after night she swings into action like this:

(Chorus: What does she want?) Disco Tango a la carte with all the trimmings, now look smart!

a horseless jockey who serves up the goodies from the top, and, reggae or pop. Buah is okay during the day, she'll listen to Beethoven, too, but at night only one thing will do, Disco Tango is No. 1 on the menu.

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## IRELAND

HAPPY MAN

Lyrics & Music: Cathal Dunne

If I seemed like I had no answers for me No special meaning or plan Now could I be a happy man Then just like in a love song you're here Making each day seem so dear Now I can smile, I'm a happy man.

I'm in love and I'm alive, happy man Got the sun inside, happy man I've got a girl on my mind Love in my heart, happy man I'm in love and I'm alive, happy man Got the sun inside, happy man So now the whole world can see I've got all I need, I'm a happy man.

And now you say it's happened to you This love I'm feeling inside Girl, you've made me a happy man And I will share a lifetime with you Making our dreams all come true Now I can smile, I'm a happy man.

I'm in love and I'm alive, happy man Got the sun inside, happy man I've got a girl on my mind Love in my heart, happy man I'm in love and I'm alive, happy man Got the sun inside, happy man So now the whole world can see I've got all I need, I'm a happy man.

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## FINLAND

I WILL FOLLOW STARLIGHT

Lyrics: Velkko Saloni Music: Matti Siltonen

We are the small children of earth All our searching — what is it worth? Why do the birds find the way home when I'm always bound to roam?

We are the small children of earth All our crying what is it worth? I have no wings I'm tied to ground and I know there's much to be found

We are the small children of earth All our fighting — what is it worth? If you're far love about it all out — break this cold silence that's hanging about

We are the small children of earth All our searching — what is it worth? How do the birds find the way home, will I always be bound to roam?

I will follow starlight wish upon my star Take me home my star bright I have roamed so far I will follow starlight wish upon my star Take me home my star bright I have roamed so far

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## GREECE

SOCRATES

Lyrics: Sotia Tsotou Music: Daras Georgiadis

So Pure, so kind The oldest Messiah You used to walk around in a beggar's cape With birds nesting in your white beard.

Amidst the crowd You stood like Holy Light, You Socrates, the first superstar Talking to them about Love and Truth You Water than all wise men.

"A God," is not what they call you, They don't light candles for you Your words burn like fire and, they still use them.

People, like another Pilate, Took away the light from your eyes. Ah, you, that you so much loved gives you poison.

It was a sad dawn When the earth became orphaned The mountain you left to join eternity.

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## GERMANY

HEYHO, HEYHO

Lyrics: Dr. Bernd Moinunger Music: Ralph Siegel

They were roving with the wind of the steppe I thousand men One was a breast, the rest followed him Genghis Khan

The hosts of their horses were beating the dust And carrying pauls and fear To every land No thunder, no lightning could stop them

REFRAIN: Gengh, Gengh, Genghis Khan By riders, Ho cronies, Hey just keep'n going Gengh, Gengh, Genghis Khan

Go brothers, gussle brothers, tussle brothers on Save some Yodka too Ho, Ho, Ho Mongolians we are

Ah, Ah, Ah Oh the devil will get us pretty soon anyway Gengh, Gengh, Genghis Khan

Hey riders, Ho cronies, Hey just keep'n going Gengh, Gengh, Genghis Khan

By buddies, Ho buddies, put a dance on again And he laughs gayly Ho, Ho, Ho

And laughs even shriller Just pouring the tankard down. Rich woman he gave an eye to

And rumour spread He could resist him Wherever he went in the land Seven times he became father in just one night

And laughing he's been all of his foot Not one could resist his might.

### REFRAIN: Gengh, Gengh, Genghis Khan...

I will follow starlight wish upon my star Take me home my star bright I have roamed so far I will follow starlight wish upon my star Take me home my star bright I have roamed so far

I will follow starlight wish upon my star Take me home my star bright I have roamed so far I will follow starlight wish upon my star Take me home my star bright I have roamed so far

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## FRANCE

I AM THE CHILD OF THE SUN

Lyrics: Eddy Marnay Music: Hubert Giraud

He came from the North and I was a child of the sun Ho said words which were stronger and softer than the cotton in the sky

He shared the bread and my father gave him a bed "You'll start tomorrow near the grey oak"

I didn't dream about him I didn't sleep lying at the foot of the grey oak I watched his sleep

And all over a burning winter our love made the earth sing like a new beginning like a prayer

He was a man of the snow and I was a child of the sun spring on its roundabout displayed rainbows for us

If he had wanted to leave I wouldn't have known how to cry I would have kept his smile which he had given me

When men came I didn't understand He came to me running Towards the grey oak

But before he could do anything the trap closed upon him They thought my father Then they left!

He returned to the North and I was a child of the sun He had his hands out And on his back was the cotton of the sky

"He shared the bread and my father gave him a bed" That day seems so far away Near the Grey Oak

### REFRAIN: I am the child of the sun

I will follow starlight wish upon my star Take me home my star bright I have roamed so far I will follow starlight wish upon my star Take me home my star bright I have roamed so far

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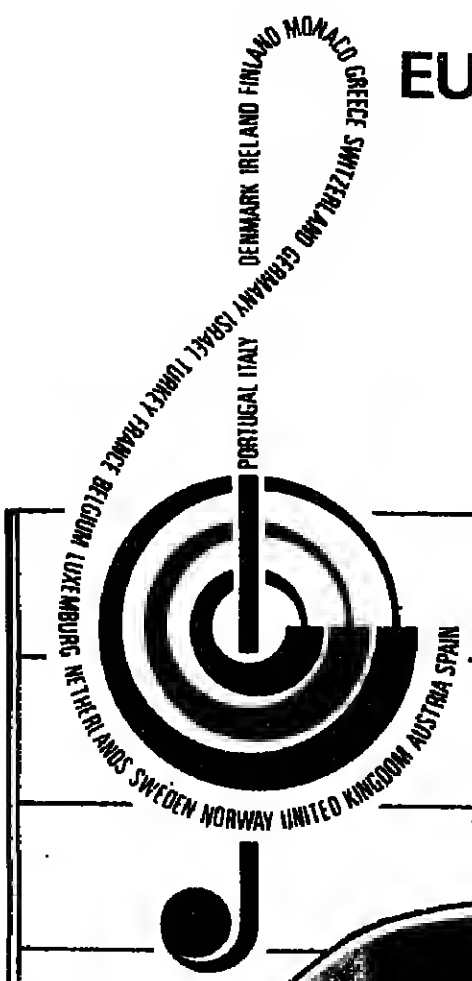
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**EUROVISION  
ISRAEL  
1979**



**ITALY**  
MATIA BAZAR sings  
Moonbeam

**IRELAND**  
CATHAL DUNNE sings  
Happy Man

**FINLAND**  
KATRI HELENA sings  
I Will Follow Starlight

**GREECE**  
ELPIDA sings  
Socrates

**GERMANY**  
GENGHIS KHAN sings  
Heyho, Heyho

**PORTUGAL**  
MANUELA BRAVO sings  
Rise, Rise, Balloon Rise

**DENMARK**  
TOMMY SEEBACH sings  
Disco Tango

**MONACO**  
LAURENT VAGUENER  
sings  
Sing

**SWITZERLAND**  
PETER, SUE & MARC  
and PFURI GORPS &  
KNIRI sing  
Second-Hand Company



**ISRAEL**  
MILK and HONEY sing  
Hallelujah

**BELGIUM**  
MICHA MARAH sings  
Hey Nana

**NETHERLANDS**  
XANDRA sings  
Colorado

**SWEDEN**  
TED sings  
Balladite

**U.K.**  
BLACK LACE sings  
Mary Ann

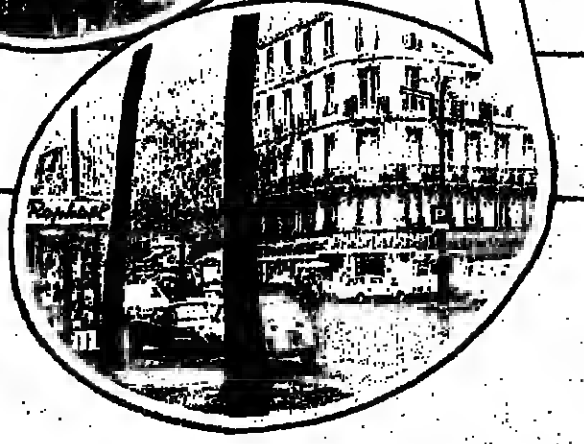
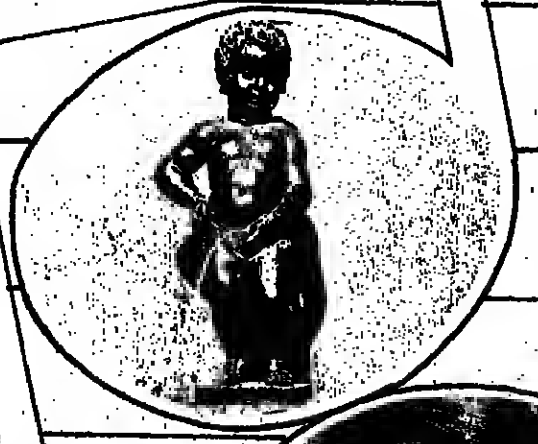
**SPAIN**  
BETTY MISSIEGO sings  
Your Song

**FRANCE**  
ANNE MARIE DAVID  
sings  
I am The Child of the Sun

**LUXEMBOURG**  
JEANE MANSON sings  
I've Already Seen That  
In Your Eyes

**NORWAY**  
ANITA SKORGAN sings  
Oliver

**AUSTRIA**  
CHRISTINA SIMON  
sings  
Today In Jerusalem





LAST YEAR'S Eurovision Song Contest victory for Israel was an unexpected delight — and a surprise. For although Izhar Cohen's winning number was genuinely appreciated by Israelis, it did not fit into the mainstream of Israeli music as it has evolved over the past few years.

# THE LOCAL SOUND

Israeli Music - Where it's been...where it's at...and where it's going. MORDECHAI BECK takes us on a musical ride that begins with Hava Negilla and ends with Abanibi.

Israeli music, in fact, rooted in a number of traditions, both in terms of the melody and lyrics. These traditions were brought to Israel by the numerous waves of immigrants over the past century. The music was both religious and folk-based, and it reflected closely the places from which the immigrants had originated.

The songs of the early pioneers contained many references to Russian and Polish folk tunes, Oriental liturgy or Hassidic niggunim (wordless melodies composed by the most Orthodox sections of Eastern European Jewry).

Often a melody was transposed directly from its source and new Hebrew words added. "Hava Negilla," for example, was originally a Hassidic niggun.

These early songs were an expression of the pioneering generation which, in the face of much physical and emotional hardship, was reclaiming the old-new land.

The works of the Trio Aravah, Yeffa Yerkoni and even the Dudaim are replete with pastoral joy and biblical references, yet they are also full of dramatic renditions of songs that contain an equal mixture of hope and disappointment, tragedy and high expectations.

Despite the dominant themes during the early years of the State — of the land, nature and war — other musical influences were also prominent. There were ballads, love songs, satirical and music-hall songs.

The popularity of many of these songs hinged typically on the public's ability to sing along with them. Young people were, and still are, particularly enthusiastic about singing, and it is not unusual for Israeli parties, penicils or camp-fire gatherings to end with long singing sessions accompanied by the accordion or guitar (the piano and violin stopped being the "Jewish" instruments for a while).

This meant that the melodies had to be fairly simple, though the words could still be complex. THE POPULARITY of community singing has been retained by the Israeli public. The most obvious example of this is the work of Naomi Shemer. Best known in the West for her stirring "Jerusalem of Gold" written just before the Six Day War, Naomi is the author of hundreds of songs composed over the past 25 years, many of which have become "classics."

Her background — she was trained as a concert pianist and music teacher — gives some idea of the standard by which good popular music is measured in Israel.

"Germans apparently like my music," she says, "because they find it in many references to Mozart!"

The sixties witnessed the massive influence of Western pop music, but it was not always — or even typically — a good influence.

The new sounds, from the Beatles to the Byrds, tended to be imitated rather than ab-

sorbed, often doing a disservice to both traditions in the process. The two types of popular music — Western and Israeli — possessed separate musical languages, and one did not translate well into the other.

It has taken some years for this phase to pass. One observation, however, ought to be made in all this development: Complex and poetic lyrics, such as those used by Bob Dylan, Paul Simon, Joni Mitchell and Lennon and McCartney, were very well established in Israeli songs. The lyrics of many popular songs are still lifted directly from poems or are commissioned from Israeli poets, like Alterman, Rachel, Leah Goldberg, Amichai and Zache.

SONG WRITERS, such as Naomi Shemer and Ehud Manor, are highly literate and expressive, and they work with the best of Israel's singers. Manor, who wrote the words for "Abanibi" is at present undertaking a post-graduate course at Cambridge University.

This near-obsession with words comes naturally perhaps to the People of the Book, and though it tends to limit potential audiences, it is something to be reckoned with in accounting for the revival of popular Israeli music in the last half decade.

Although we speak of revival, it is more correct to talk of a development, particularly of a concept that had never really been lost, namely that you could be both popular and serious at the same time.

Artists such as Hava Alberstein, the Farvarim, Arik Lavie, Yoram Gaon and Shully Nathan among others had been proving that for years.

In the early and mid-70s, a whole new group of musicians proved that this tradition was still alive and well.

Technological advances in recording techniques, important as they were, were secondary to melody and lyrics. Matti Caspi, Nathanelia, Shalom Hanoch, Dudu Zakai, Judi Ravitz, Joni Rechter and Hannan Yovel, to name a few, retain their audiences, precisely because they refuse to abandon this long tradition of melodic and literate music.

IT COULD also be claimed that by now many of the best influences from the West have been absorbed into the mainstream of Israeli popular music. In place of weak imitations, there are well-integrated sounds that incorporate the sophistication of the one with the folkiness and local colour of the latter.

Updated versions of old standards are constantly being revived, alongside songs that reflect a newer sensibility. There is less emphasis on work or war and expressing national sentiments; more on personal experiences.

Matti Caspi, probably the most significant of the new school, is both a typical and unique product of this sensibility.

Born and raised on Kibbutz Hanita, he was trained at the Nahariya Conservatoire in piano and arrangement, and began writing and performing his own compositions soon after leaving the army.

One of his most popular songs was written by Ehud Manor and begins: "In a little while/ You will be mine for ever/ You will be mine for ever/ And I shall be afraid/ And my body will tremble/ this night."

Matti's choice of lyrics are as sensitive and varied as his compositions. Admitting his preferences for the more literate Western pop composers (including three of the Beatles), he nevertheless retains a Mediterranean and Latin flavour in much of his up-tempo material. His recent country-wide show toured under the name of a poem by Nathan Zache which Matti set to music.

The full text is: "How come one star alone/ Dares, how does he dare/ For God's sake/ One star alone/ I wouldn't dare, and I/ In fact/ Am not alone."

Hardly top-10 stuff, and yet the tune was sufficiently attractive for it to be recorded by Herb Alpert.

THE bossa nova-type rhythm Matti employs here attests to his fascination with Latin American music, and it is not surprising that his most recent record and stage show has included a collection of South American carnival songs, translated into Hebrew by his colleague Ehud Manor.

Another ex-kibbutznik, Shalom Hanoch, writes the words and music of many of his songs.

One of his best is a wistful, philosophical piece about being alone in the world: "A man lives within himself/ He lives within himself/ Sometimes he is sad/ Sometimes he sings/ Sometimes he opens a door/ To receive a friend/ But for the most part/ He lives within himself."

He goes on to observe that even the love of a woman is not sufficient to overcome this existential plight of aloneness. The song provided the title for Shalom Hanoch's show — the most successful last year — and though many of the songs were much more up-tempo than this, the popularity of the singer is a reflection of the fact that even the younger generation like

something cerebral and tougher in their songs, rather like the French *chanson* tradition.

HAVA ALBERSTEIN also displays a serious concern for the lyrics she performs.

Where possible, she will work with the lyricist or poet not only on the scan and shape of the lines, but also on its possible meanings.

"In the old days," she says, "singers would sing poems because they thought it was sophisticated, even though they often didn't understand the words they were singing."

Hava's approach in this respect is typical of her professionalism. For one song, "Every Man Has a Name," by the poet Zaida, she travelled to the Orthodox quarter in Jerusalem where Zaida lives and spent hours with her discussing Yiddish and Hebrew poetry and music. Although their backgrounds were quite different, the two women found a strong affinity in their love of the Hebrew language which is, in many ways, a musical language.

A recent LP by Hava features the poems of a young kibbutznik, Rahel Shapira, the popularity of whose poetry has been greatly enhanced by Hava's renditions of it.

Much of Hava's work is in the album, and yet her last three albums have been best-sellers: "What amazes me," she says, "is that audiences still sing along with the songs, even though both the words and musical arrangements are complex."

ALL THESE performers make use of a variety of musical forms — folk, jazz, bossa nova, country-western and even rock 'n' roll.

The syncopated beat of jazz, for example, is easily accommodated in Hebrew, in which the stress is on the second or last syllable of the word.

A similar affinity exists in the recent excursion into South American music (though there is also a special Spanish-Hebrew language, Ladino). Rock 'n' roll and blues have had less success, though not for want of trying. Perhaps there are just too many good Western groups around for discerning young Israelis to want a local variety.

Nevertheless, even such a stalwart as Naomi Shemer is not averse to a little local rock 'n' roll: "As long as it does not distort the language and fit the lyrics to the music in a way that respects the Hebrew, then we can say it is ours."

For similar reasons, she admires the music of Yoni Rechter, who has adapted ragtime to Hebrew lyrics.

THE END of the '70s thus finds Israeli music in a strong position among the local population. Because of the exclusiveness of the language, it has been difficult for the songs to travel which, given their musicality, is a great pity.

The strength of the Israeli song, however, is precisely its ability to develop and adopt new trends without losing sight of its own long, rich tradition.

The very fact that a thriving, viable music industry exists to cater for the local population's thirst for songs in their own language is no less remarkable than that such music is itself thriving and producing a bright galaxy of first-rate musical talents.

## DISCOGRAPHY

The following records are both the most typical and best of recent Israeli releases. For convenience's sake we have divided them into 'traditions' and 'contemporary.'

### Traditional and Old Favourites

- \* The Songs of David Zahavi (Hed Arzi 14558)
- \* The Great Songs of the Last 30 years (Tripla LP-Hed Arzi 14728)
- \* Wildflowers — Our Most Beautiful Songs (CBS 22084) Double LP
- \* Dudaim (Hed Arzi 14750) re-recording
- \* Trio Arava's Greatest Hits (Capitol ST10105) re-recording
- \* Thirty Years with Yaffa Yerkoni (Hataklit 85184)
- \* Naomi Shemer "To Rise with a Song" (Hed Arzi 14870)
- \* Dudu Zakai "Beautiful Songs from Israel" (Israelic 81111)
- \* Epher Ofarim: Live in Tel Aviv (Hed Arzi 14817)
- \* Yehoram Gaon: "Love of Love" (CBS 82888)

### Contemporary and New Favourites

- \* Matti Caspi (CBS 80208)
- \* Matti Caspi (CBS 80770)
- \* Matti Caspi Side A/Side B (CBS 82672)
- \* Chava Alberstein "Like a Wildflower" (CBS 80591)
- \* Chava Alberstein Collection (CBS 81798)
- \* Shalom Hanoch "A Man Within Himself" (CBS 81902)
- \* Nathanelia (Israelic 81088)
- \* Ephraim & Astir Shamir (CBS 82078)
- \* The Brothers & Sisters Sing Poems of Nathan Yonatan (CBS 70189)
- \* "Pale Tropical" (CBS 82766)



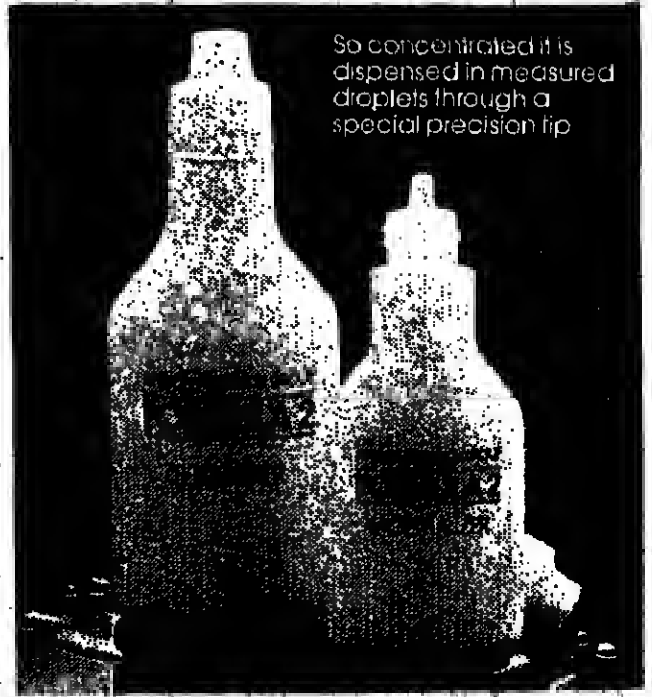
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The formulas are fragrance-free and pH balanced. Both are part of an important new system to provide skincare that's simple, scientific, complete. The result? Beautiful life for your skin.



Formula 2. New from the Revlon Research Group.

سكنا من الأصل



TEACH-IN of Holland, Scervino of Monaco, France Gail and Anne-Marie David of Luxembourg all have two things in common — they're all past winners of the Eurovision Song Contest, and they're all but forgotten today.

This only goes to show that the Eurovision Contest, while a useful launching pad for the winning song, has not necessarily been a stepping stone to worldwide stardom for the winning artist.

One may well point out those British entries of yesteryear, Cliff Richard and Olivia Newton-John. They both entered the competition, and are still bright stars in the pop firmament.

But Cliff had already been at the top of the British pop scene for 10 years when he entered the Eurovision the first time in 1968. He finished second with "Congratulations," which subsequently became one of his biggest hit singles. The same with his second failure, at the Eurovision of 1973, with "Power To All Our Friends," another hit single.

Similarly, that wistful Australian songbird Olivia Newton-John was already a

# EUROVISION & THE ABBA MAGIC

NATAN Y. SHAW

success in Britain by the time she entered the contest in 1974, singing "Long Live Love." She placed fourth. But this unexpected weak showing at the Eurovision motivated Olviva to try the U.S. music market, where she subsequently became one of America's top-selling country and pop artists.

But not to forget the proverbial exception to the rule: One foursome did achieve international status after winning the Eurovision Song Contest. They are the world's No. 1 pop group today — ABBA.

SINCE ABBA'S victory at Brighton in 1974 with "Waterloo," they have outsold every other group in record history, with the exception of that other fab four, the Beatles.

ABBA's rise to fame has been one of the most remarkable rapid journeys in pop history. They shot up from the obscurity of minor Swedish personalities to become one of the world's top

groups in less than four years. ABBA are the pop phenomenon of the Seventies. A combination of a clean, attractive image and superbly produced catchy music, appealing to wide audiences.

ABBA is Agnetha (Anna) Faltskog, Bjorn Alveus, Anni-Frid (Frida) Lyngstad and Benny Andersson, and their ever-present manager, co-lyricist and mentor, Stig Anderson.

All four had separately become leading figures in the Swedish pop industry. Agnetha, 28, the blonde ice-queen, began recording at the age of 17. Several hits as a solo artist and an appearance as Mary Magdalen in the Swedish version of *Jesus Christ Superstar*, are to her credit. Her eye-riveting reer-end has been described as "the sexiest bottom in Europe...in the World."

Both her voice and her superb posterior are central to ABBA's success.

Bjorn, 33, the clean-shaven Viking, as guitarist, writer and producer, is one of ABBA's mainstays in the studio. Throughout the latter half of the 1960s he was the heart-throb of the Swedish pop group, the Hootenanny Singers.

Dark-haired Anni-Frid, 33, married early, had two children, but left her husband to pursue her singing career — a scandal in Sweden at the time. Perhaps the least famous of the group in her previous career, her strong voice now leads the group's sound.

Well-built and bearded keyboard player Benny, 32, completes the ABBA quartet. Like Bjorn, throughout the 1960s he was prominent in a popular rock band, the Hop-Cats.

In 1970 Benny and Anni-Frid started living together, while Bjorn married Agnetha in July 1971. Both romances were front page news, since all were by then, figures of national stature.

BENNY AND Bjorn, both equally frustrated by the limitations of their respective bands, left simultaneously to work together for the Svengali of the Swedish music industry, Stig Anderson. They composed and produced their own material as well as songs for other artists on the roster of Polar Music, Anderson's record company.

The success story of the yet to be called ABBA began in 1971, when Benny and Bjorn made an album in Swedish of their own songs, using the girls as back-up singers. The girls eventually took over because the guys realized that the group stood a better chance by projecting female vocals.

The four adopted the name ABBA (an acronym of their first names) in 1972, and commenced recording all their material in English, since it was clearly the key to international acclaim.

Setting their sights on the following year's Eurovision Song Contest, Benny and Bjorn came up with "Ring, Ring." This catchy tune was tremendously popular in Sweden, and was hotly tipped to be the country's entry to the Eurovision. The only problem was the selection committee — the song never got past.

This was an early set-back for ABBA. But the song went on to become a hit across Europe, and this success strengthened the resolve of the group.

By 1974, ABBA were ready with a song they thought couldn't fail. Benny and Bjorn provided the music, Stig the lyrics, the song was "Waterloo" and the Eurovision victory went to ABBA and Sweden.

"Waterloo" was followed up by "I Do, I Do, I Do, I Do, I Do," then "S.O.S." which became their first U.S. top-tenner. One No. 1 hit came after another, "Mama Mia," "Fernando," "Dancing Queen" (also No. 1 in the U.S.), "Knowing Me, Knowing You," Only "Money Money" impaired the chart-topping sequence, "disgracing" itself with only a No. 2 position.

By the end of 1976, ABBA were the world's best-selling group. Their albums sold just as well as



the singles, and in such diverse countries as Australia, Turkey, Poland, Russia, and yes, Israel, they became top-sellers.

"Money, money/It's a rich man's world." And ABBA should know. The group with the Midas touch have more than a few kroner to rub together. The worldwide sales of their records have brought them tremendous wealth, to the tune of \$10.2m. net in 1977 alone. ABBA are Sweden's second biggest export after Volvo cars.

But like the traditional self-centred Swedes, they do not flash their money around. Instead, they plow most of their profits into such holdings as an art gallery, real estate and, of course, their own record company, Polar.

BUT WHAT REALLY counts with ABBA is their music, and here the group shows genuine originality. The ABBA sound consists of irresistible melodies enriched with sensuous instrumental and vocal colour.

The best introduction to the quintessential singles band is their *Greatest Hits* album. Anyone who could listen to this record three or four times and not wind up humming half of the songs is an android.

ABBA's style has been criticized for its undiluted commercialism, the simplicity of the music and the banality of the lyrics. The last charge may be explained by their decision to work in a foreign language.

doing the simple things well is an ability that few possess, while their commercial instinct is something that even more wished they had.

Because their sound is so much a function of their superb mastery of studio technology, they were always reluctant to forsake the studio's security for the uncertainty of live performances. They usually provided a videotape for television transmission to accompany the release of a particular single.

HOWEVER in early 1977, with the aid of a 16-piece band and a bevy of technicians, they finally embarked on a world tour, which confirmed their outstanding popularity. Out of the tour came a million-dollar documentary, *ABBA — The Movie*. The ABBA hit-machina is on

the march again with a new single, "Chiquitita." This song is ABBA's contribution to the 1978 Year of the Child. All royalties, along with songs by such acts as Rod Stewart, the Bee Gees, John Denver, Elton John, Donna Summer and Earth, Wind and Fire, go to the UNICEF fund.

Rumours of their imminent demise are much exaggerated. As of going to press, Bjorn and Anna are getting an "amicable" divorce, but the group carries on.

ABBA have proven that pop music is no longer the domain of Britain and America. ABBA, Eurovision's only truly successful product, have in turn transferred their popularity to the Eurovision Song Contest, thus bringing to it world-wide recognition. □



WEDNESDAY, MARCH 28, 1978

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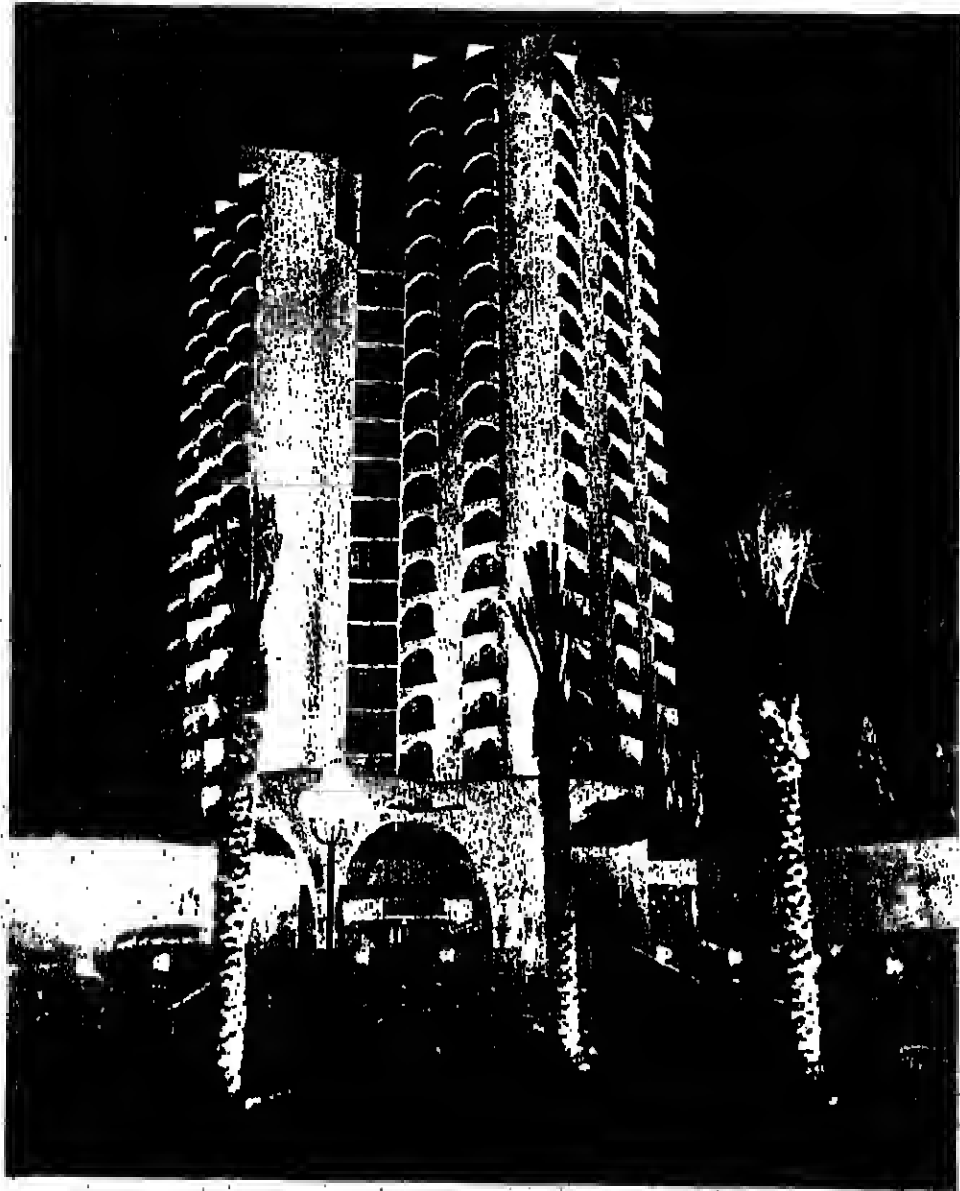
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The Only thing that the 19 countries competing in the Eurovision Song Contest can agree upon



The Jerusalem Hilton welcomes all the Eurovision Song Contest participants.

For this special event, our Kerem Coffee Shop will be open 24 hours daily, our Judea Bar till 4am and we have a special early-bird breakfast for you.

Daily video show with top international artists by courtesy of CBS Records and Sony at 6:30 in the Judea Bar.

All this in addition to our well-known hospitality and service.

 jerusalem hilton



Danny Pe'er and Yardena Arasi — Eurovision '79 hosts. Yardena is a member of the Chocolate, Mentis, Mastic singing group and her last Eurovision experience was a few years ago when she and the rest of her troupe represented Israel in The Hague in 1976. Danny Pe'er Israel T.V.'s leading newscaster and moderator for Kolbotek Israel's weekly consumer programme.



Pantomimist Yoram Baker and his troupe, costumed in each of the 19 participating countries native dress, will perform during the 60-second interlude between songs in front of a backdrop of the country. Seen here is the table vivant for Switzerland.

# THE JERUSALEM POST

SPECIAL EUROVISION SUPPLEMENT

Wednesday, March 28, 1979

SUPPLEMENT EDITOR: SUNNY LEVY  
PHOTOGRAPHY: ARIEH BACHAR  
GRAPHICS: TONY BABOT  
LAYOUT EDITOR: BERNARD BEENIKER

Printed in The Jerusalem Post Press on web offset.

# HALLELUJAH, WHAT A WEEK!



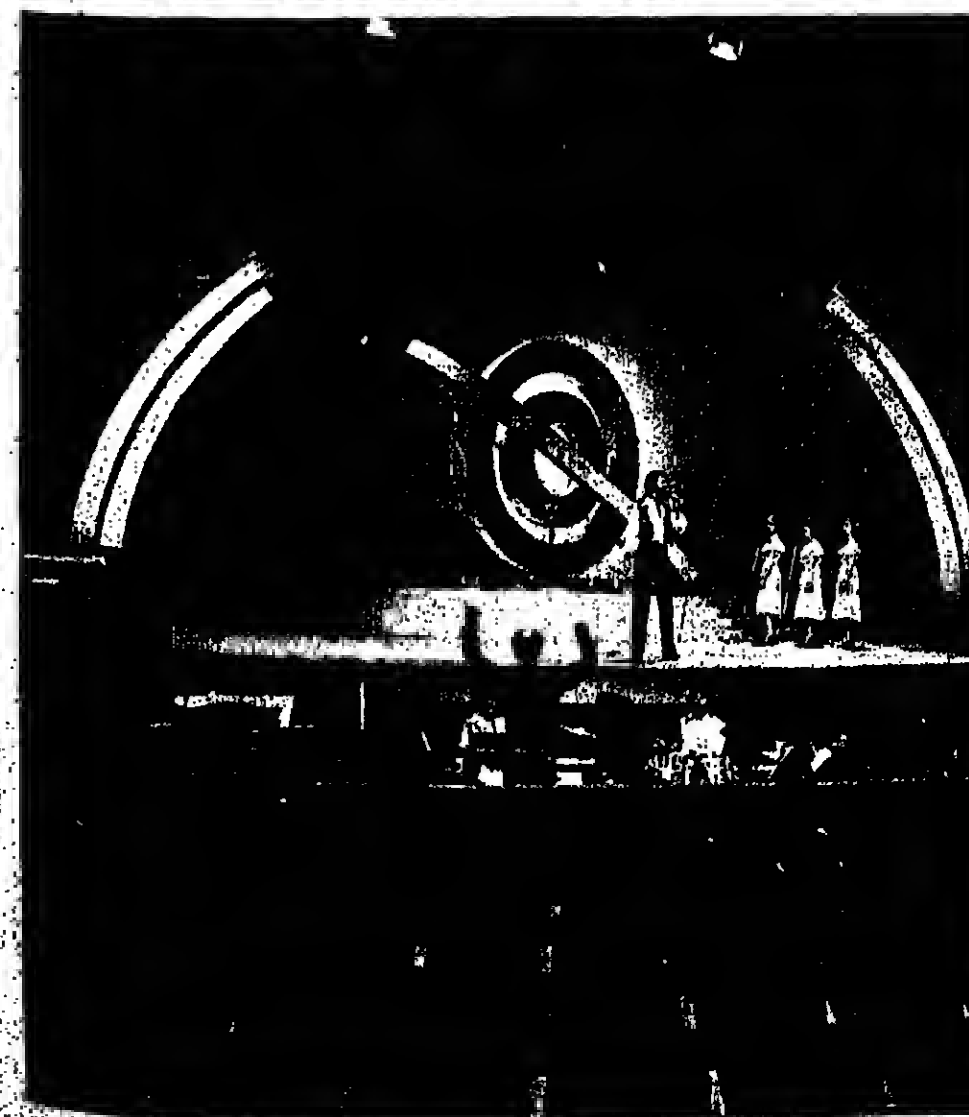
Yardena Arasi (above) models one of the gowns she will wear Sat. night when she co-hosts the Eurovision. Those with colour T.V. (the best seats in the house) will see it in "living colour."

On the eve of Binyamin Ha'ozim rehearsals go on all week. Denmark's representative, Tommy Seebach (bottom) practices "Disco-Tango," the Danish entry which he also composed. His back-up singers include a brother and sister, Janne and Mikkel Eilo, and Debbie Cameron.

Ireland's Cothal Dunn (bottom, left) sings of his own composition "Happy Man," "I set out to write a song with a simple melody, a simple love-lyric, a catchy chorus, and a good title. "I'm proud to be representing my country with it."

And from Genoa Italy, the lead singer of "Matia Bazar" Antonella Ruggiero (upper, left) has her microphone adjusted by an Israel T.V. sound technician.

All photos by Arish Bachar



هكذا من الأصل



# SING A SONG!

(Continued from page 9)

Mine!  
Dance, now is your chance.  
Dance with me, Olliver, Olliver.

Let the next dance —  
Let the next dance be mine!



## U.K.

MARY ANN

Lyrics + Music: Peter Morris

Out on a late night way after midnight  
Armed with a bottle or two  
What's the time I'm getting' outta my mind  
I've gotta get to you  
She was in black lace come back to my place

Come for a drink and a dance  
Boy I found she didn't hang around  
I didn't stand a chance  
She paid a big rent for an apartment  
Upstairs one twenty one  
She said 'Come inside I've got nothing to hide  
I only want some sun'  
Having a good time  
Havin' a tight line  
I was outta my head  
Cos when I reached for you like I usually do  
I found her instead

Mary Ann I'm gonna do what I can  
But I can't do more than try  
Tearin' my heart out  
Tryin' to make it up to you  
Mary Ann I'm gonna do what I can  
That's the truth and that's no lie  
Cryin' my eyes out  
Gat to get it back with you.  
I woke up emry with ev'rything blurry  
I knew I'd met her before  
She said "You dirty man when I see Mary Ann  
I'm gonna tell her the score"

Mary Ann I'm gonna do what I can  
But I can't do more than try  
Tearin' my heart out  
Tryin' to make it up to you  
Mary Ann I'm gonna do what I can  
That's the truth and that's no lie  
Cryin' my eyes out  
Gat to get it back with you

## AUSTRIA

TODAY IN JERUSALEM

Lyrics: André Heller  
Music: Peter Wolf

Awake and rise, and sleep no more  
In this, the time of bitter harvest,  
be wakeful, friends,  
and be on guard  
against both — tears and fears,  
behold, from gilded firmament,  
a hundred moons are falling,  
as symbols for the new beginning,  
sense — nonsense combating all.

And today in Jerusalem,  
at last here in Jerusalem  
Take a breath and gather thought,  
and today in Jerusalem,  
peace for Jerusalem.

Behold, from gilded firmament,  
a hundred moons are falling,  
as symbols for the new beginning,  
sense — nonsense combating all.  
And today in Jerusalem,

at last here in Jerusalem  
Take a breath and gather thought,  
and today in Jerusalem,  
peace for Jerusalem.

## SPAIN

YOUR SONG

Lyrics & Music  
Fernando Moreno

Strolling alone through my city  
I heard a song nearby  
I came closer and saw  
a group of children singing  
one of them approached me and said: Hey  
adult!  
Why don't you join us with your tired voice  
it's really very easy to sing  
if your heart is full of joy  
If all the world wished for a song  
of peace and of love  
it would be simple for us all to live together  
with illusion

I want you to feel this song with me  
and forget about your bad mood  
smile and enjoy life  
for what it is

sing my song to yourself at home  
you will see that there is no pain  
when you are lucky enough to be alive  
and have a heart to share

close your eyes with me and say good-bye  
to this song that I am teaching you  
live for today; not for yesterday  
a song, that belongs to both of us, your song.



and the

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# The VOICE OF PEACE TOTOVISION

The Voice of peace announces a Prize Contest  
in anticipation of  
1979 Eurovision Song Contest

**First Prize — Fiat 133** (taxes paid)

Gift of the Israel Fiat Company

**Second Prize — Graetz Colour TV, "Perfect 22" model**

Gift of Ratafon Import Ltd.

**Third Prize — 2 Week Diefenhaus Safari**

including full board  
Gift of the Diefenhaus Travel Agency

**Fifth Prize — 2 Week Tour of Spain and Portugal**

Gift of Salon Mercazi, Beit El-AI

**Fourth Prize — Miele Freezer in Kenya,**

including full board  
Gift of Mor Tours Ltd.

**Sixth Prize — 2 Week Tour of Rumania**

including full board  
Gift of "Carpati" — the Rumanian National Tourism Office  
and 15 prizes of CHARLIE perfume, each worth IL1000  
Gift of the Revlon Company

This ornate medallion was designed very artistically by the artists, Ronit Amidan and Ben Zion Rothman.  
On its one side appears a nightingale, which is combined with a treble clef and a microphone at its bottom symbolising the musical occasion.  
On the reverse side, a map of Europe is minted, which includes all countries participating in the contest and on its background appears Jerusalem — Capital of Israel, where the contest is taking place. The medallion was minted by Shekel Company, the foundation of Amenograph Ltd., a company that's sunk its seal on several worthy medallions, which have been Zionist paths in the History of the nation.

Hurry and order the medallion that was designed especially for the Eurovision contest and promise yourself a historical, impressive moment of worth which makes an excellent investment.

- The medallion will be sold in Israel and in the rest of the world.
- Delivery within 30 days, from day of payment.
- The supply will be limited, orders will be processed on a first come first served basis. Those orders, not possible to fulfill, money will be refunded within 15 days.
- All medallions are numbered.
- The prices include V.A.T. and delivery.
- Due to its popular demand on part of the public and collectors, it's been decided to keep the prices valid until 30.4.79.

Eurovision Medallion is issued at the following values & prices:

Material	Dia.	Weight	Price	Amount
Gold — 22K	59	80 gr	IL. 25,500	100
Gold — 22K	35	30 gr	IL. 9,400	250
Pure Silver (999)	59	80 gr	IL. 640	800
Pure Silver (999)	59	80 gr	IL. 1,420	500
Gilded Bronze	59	80 gr	IL. 140	1,000
Silver Plated Bronze	59	80 gr	IL. 110	1,000
Bronze	59	80 gr	IL. 80	2,000

## EUROVISION MEDALLION

The original moment of the Eurovision in Jerusalem



The song contest that thrills millions of people from all over the world for the first time in Israel. For this special occasion the

Jerusalem Eurovision Medallion 1979 has been issued.



# THE NAME BEHIND THE NAMES



The General Music Company

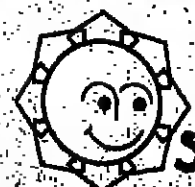
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## How do you participate?

All you have to do is guess the countries whose songs will take the first three places in the Eurovision Song Contest to be held on March 31, 1979. The Voice of Peace will broadcast all the songs on March 28. Collect copies of the entry coupon, as they appear in the Press. Each coupon sent in gives you a greater chance of winning one of the valuable prizes. After you hear all the songs, fill in the coupons you have collected with your placard of the countries you think will win, and send them to the address given.

**REMEMBER!** You can send in as many coupons as you like, thus increasing your chances. Each entry coupon should be in a separate envelope. The idea of the Totovision Prize Contest is to collect contributions for the Association for the Fight Against Narcotic Drugs. Please send a contribution to Al-Sam, the Association for the Fight Against Narcotic Drugs, with each entry. All contributions will be gratefully received. Last date for posting entries: March 30, 1979.

Only envelopes postmarked on or before the above date will participate in the draw. The draw will be held on April 1, 1979, in the presence of representatives of Al-Sam, public personalities, members of the Press, representatives of advertising agencies and of the Voice of Peace. The first 21 envelopes drawn with the right placings will receive valuable prizes.

GOOD LUCK!

